



THE EDITORS

P.O. Box 567,
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NEXT MEETING. . . NEXT MEETING. . . NEXT MEETING. . .

The next meeting will take place at the Kirribilli Neighbourhood Centre on Wednesday, 3 August at 6.30 p.m.

Speaker : Tony Barker, author of Dear Robertson, will provide some insights into the researching and compiling of the book. Another nostalgia night, this time looking back to the early years of Angus and Robertson.

RSVP: Monica Ardill, 406 4288 by Monday, 1 August.

LAST MEETING

The last meeting was held on 22 June.

The evening's speaker was Mike Holmes, wholesaler and distributor of paper. Paper being such a massive subject, Mike opted to give a broad, basic coverage, describing all commercial categories, rather than brand names which are, in any case, changeable.

The broadest division of paper is into coated and uncoated. Both these categories are then either woodfree (which is the most refined) or mechanical (the least refined, e.g. newsprint). There are a range of grades in each category. Choice of paper takes into account the aesthetic requirements of the finished product; the price; availability of the paper; life expectancy of the product (the major difference between book and newspaper/periodical requirements); colour reproduction requirements; and printability.

The difference between woodfree and mechanical begins with treatment of woodchips at the mills. The millions of cellulose fibres in logs, with their natural adhesive tendency, are the base for paper. But each log yields only 50% cell fibre; 30% is lignon, tar (which turns newspaper yellow); and the rest fat and carbohydrate.

A log is chipped within 15 seconds of entering the chute. The chips are then refined by pressure cooking and chemical treatment.

Impurities shorten life - some woodfree papers are guaranteed for 500 years.

Mechanical is made from ground pulp. Chemicals are still used - all papers are semi-chemical.

Woodfree Coated A1 Art Paper - an Australian term also recognised in Japan - is premium quality paper. The white clay-coated paper has all the porous holes and indentations visible under a microscope filled. It is a smooth sheet, giving maximum definition and clarity in halftone reproduction. Its clay content is measured by weight. It is a limp, supple, smooth textured paper, on which ink stands out well, as does varnish. It is also a prestige paper, used for company balance sheets, etc. A duller shade gives a suede look, a good background for legible text. And at \$1550 - \$1650 per tonne, it is also expensive. One major use is in cookery books.

A2 is a cheaper, competitive version of A1. Its coating weight ranges from 85 GSM (grams per square metre) to 180 GSM. Below 85 GSM, opacity and bulk suffer. A2 is used in most travel magazines. While cheaper, it is not cheap and nasty - it is made everywhere, and the local product compares well. A2 is priced at \$1100 - \$1500 per tonne.

Not all reproduction is suited to coated paper. Function is another consideration. Maps, for example, are better printed on uncoated paper which have greater strength. Map paper also has an added chemical for 'wet strength', and is a speciality of Mercury & Walsh in Tasmania.

A3, or Coated Mechanical, is budget coated paper. It is useful for short-life publications which want to make a splash of colour - monthly Diner's Club magazines, etc. These are magazines where ageing (yellowing through exposure to sunlight or fresh air) does not matter. Coating is really only necessary for half tone reproduction or a prestige finish. It has a substance range of 60 GSM - 150 GSM, and the price ranges from \$1000 - \$1250 per tonne.

Uncoated Woodfree Offset has a much stronger surface, to withstand the pull-off effect of the offset press. It can print halftone on a calendered compressed surface - but not for quality. It is used in medium to long-life publications. The price ranges from \$1100 - \$1550 per tonne.

Uncoated opaque is an ordinary woodfree paper, with a clay filler to give opacity. It is a lighter paper, used to save on postage costs, such as for journals posted overseas. It is also used to save on bulk in dictionaries, prayer books etc. Its price ranges from \$1200 to \$1800 per tonne. Its weight range, as low as 30 GSM, makes it suitable, for example, for the international edition of "The Times".

Uncoated Mechanical, at \$750 to \$1000 per tonne, is the cheapest printing grade paper, used for short-life publications which are predominantly text. Open screen halftones or line work are also possible.

Mike then cited 'Newsweek' as using paper in a very intelligent format. 'Newsweek's' cover, 80 GSM coated mechanical, has eye appeal on the newstand. The text is that ordinarily used by magazine for offset. The advertisements, however, run in a 60 GSM lightweight coated mechanical, which adds colour and gloss inside the cheaper pages.

Australian suppliers can provide quality paper, but economy of scale is a major problem, particularly when competing with paper from Finland, where production never stops.

There is a great deal more to the paper story. Antique paper, for example, is produced while the paper is still largely a solution, 1% fibre, 99% water. A wire applied in the flow of the production process, the use of a 'dandy roll', imparts a pattern (watermark) and indentation. Specifically patterned, indented paper is made to bulk order for customers such as Readers Digest and Butterworth.

The onion skin finish is created by a different process - air blasts blow ripples into a product which is difficult to dry. It is mainly used for handwriting as it is also difficult to print.

Questions following Mike's talk served to emphasise the diversity of the topic, from early papermaking techniques and materials to specific job requirements. Desney found an enthusiastic response to the suggestion of a visit to a paper mill, which we hope to organise in conjunction with the Galley Club in the near future.

Training Workshops

Our first 1983 workshop was most successful. Many people attending commented on the new insights and different perspectives gained. We hope some publishers can look forward to improved editor/designer liaison as a result. The Editors would like to thank designers Mike Blore, Martin Hendry and George Sirett for their valuable contributions.

Next Training Workshop

Subject: Copy editing.

Date Wednesday, 24 August

Time: 7 to 10 pm

Place: Kirribilli Neighbourhood Centre

Fee: \$5 (includes wine and cheese)

 Please come armed with paper, pens and style manuals.

Tour of Printery

The Galley Club is organising a tour of Offset Alpine, tentatively for the evening of 16 November. They would welcome members of The Editors on this tour, but need some indication of numbers.

If anybody is interested please contact Rex Finch or Desney Jackson at the next meeting.

This is a good opportunity to have a close look at plate making, web and sheet fed printing presses, and perfect and saddle stitch binding machines.

The Chicago Manual of Style. \$39.95

This is a useful addition to an editor's library although a trifle expensive.

It is divided into three parts:

1. Bookmaking
2. Style
3. Production and Printing.

Part 1 deals with preparation of the manuscript, from original idea to manuscript ready for production. There is a very good chapter on copyediting, and a checklist (p.79) which, ideally, should be completed before a manuscript is passed to the production department.

Part 2 discusses style - punctuation, spelling, treatment of quotations, tables, illustrations, etc. Not everyone will agree with the rules on punctuation. The authors are guilty of some common faults.

e.g. p. 138

Brighton examined the documents for over an hour,
and had not Smedley intervened, he would undoubtedly
have discovered the forgery.

The comma after "hour" is misplaced; it should come after "and". Or if left after "hour", the comma after "intervened" should be deleted.

The section on indexing is comprehensive and there is a useful section on foreign languages.

Part 3 gives much information on production and printing, something about which acquisitions or sponsoring editors often know too little.

There are some bad word breaks:

inevita / bly (p.132)

ill-fa / vored (p.163)

low / ercased (p.215)

To / ronto (p.487)

A proofreader who didn't correct those would fail any test.

An interesting book to browse through, to look up for doubtful points, to argue with, and a useful guide to the business of turning manuscripts into books.

D.L.R.